



# Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

Principal :

SIR A. C. MACKENZIE, K.C.V.O., Mus.D., LL.D., D.C.L., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT.

STUDENTS'

## CHAMBER CONCERT

AT

**DUKE'S HALL**

*On Wednesday, March 5th, 1924, at 3 o'clock.*

PROGRAMME

PRICE THREEPENCE.

# ... PROGRAMME ...

II. TRES CALME  
III. SIMPLE ET SANS HÂTE}—from Pianoforte Quartet in A ... ... ... Ernest Chausson

MISS PHILLIS TATE<sup>†</sup>, MR. HUGO RIGNOLD, MISS CONSTANCE RICHARDS,  
and MR. DOUGLAS CAMERON.

FIRST BALLADE—Pianoforte ... York Bowen\*

MISS RENE COOK.  
(Stokes Scholar.)

SONG—"The Young Nun" . . . . . Schubert

## MISS ETHEL BARKER.

(Accompanist, Miss DORIS SHEPPARD.)

FIRST MOVEMENT FROM SONATA IN F SHARP MINOR (MS.)—Pianoforte ... *Reginald King*  
(Macfarren Scholar.)

## MR. REGINALD KING.

MR. HUGO RIGNOLD  
(Associated Board Exhibitioner.)

## MISS MARGARET WILKINSON.

(Accompanist, Miss MABEL JOHNSON.)

TWO PIECES (MSS.)—Flute, Horn, and Pianoforte ... ... ... ... Kathleen Valmai Summers  
(Student.)

MR. WILLIAM ALWYN, MR. ALFRED CURSUE, and Miss MADELEINE WINDSOR.

RECITATION—“The Blessed Damozel” ... ... ... ... Dante Gabriel Rossetti

MISS GLADYS LONDON.

“LE SOIR” } (Op. 21)—Pianoforte ... ... ... ... Felix Blumenfeld  
“UNE COURSE” }

MISS KATHLEEN DUNN DAVIES.

SONGS—{ “The Early Morning” }  
“Gipsies” } ... ... ... ... Graham Peel

MISS MURIEL CLARK.

(Accompanist, MR. ERIC OPPENHEIMER.)

FIRST AND SECOND MOVEMENTS FROM SONATA IN A MAJOR—  
Violoncello and Pianoforte ... ... ... ... Beethoven

MR. DOUGLAS CAMERON and MR. HARRY ISAACS.

PRELUDE } —Pianoforte ... ... ... ... ... ... ... ... Ethel Barnes\*  
TOCCATA } York Bowen\*

MISS MYRA ISON.

STRING QUARTET IN D MINOR, No. 2 (Op. 41) ... ... ... ... York Bowen\*

Miss IVY RAINIER, MR. J. DE ROODE, Miss ENID BAILEY,  
and Miss DORIS VEVERS.

\* Ex-Student

† With whom this Subject is a Second Study.

CHAPPELL CONCERT GRAND PIANOFORTE.

# An Appeal

THE ROYAL ACADEMY OF MUSIC, oldest of all the schools devoted to musical education in this country, has been compelled to issue a public appeal for funds. Hitherto the Academy has been largely supported by private subscriptions and donations; throughout a century of activity the nation at large has never been asked for help. But the growing interest in native music, and the constant increase in the numbers of those who seek admission to the Academy, have made the provision of a small theatre, wherein British Opera may be adequately studied and performed, a matter of urgent necessity.

The Academy itself and its patrons have subscribed to the full extent of their resources, but a balance still remains outstanding for which your contributions are asked. This balance amounts to £17,000.

No doubt the calls upon your generosity are many. Yet the just claims of British music, so long neglected by the world, cannot now be denied. There is a patriotism in Art, and I am confident that no one who loves music—and who does not?—will refuse the slight self-sacrifice that may be the price of his help.

*A. C. MacKenzie*  
Principal,

THE ROYAL ACADEMY OF MUSIC

## SUBSCRIPTION FORM.

To the Secretary of the Royal Academy of Music, Marylebone Road, N.W.1.

I enclose cheque for £..... I promise to give £..... as a contribution  
to the Building Fund for the Centenary Theatre.

Name.....

Date.....

Address.....

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SIR A. C. MACKENZIE, K.C.V.O., Mus.D., LL.D., D.C.L., F.R.A.M., F.R.C.M.  
*Acting Principal*—JOHN B. McEWEN, M.A., F.R.A.M.



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STUDENTS'

# ORCHESTRAL CONCERT

AT

QUEEN'S HALL

On Friday, July 11th, 1924, at 3 o'clock.

Conductor - SIR HENRY J. WOOD, F.R.A.M.

# Programme.

OVERTURE "CARNEVAL ROMAIN" (Op. 9) ... ... ... ... ... ... ... Berlioz

"SCOTTISH" CONCERTO (Op. 55)—Pianoforte and Orchestra ... ... ... ... Mackenzie\*

2nd Movement—*Molto Lento.* 3rd Movement—*Allegro vivace.*

RENE COOK.

"NON PIÙ DI FIORI" (*La Clemenza di Tito*) ... ... ... ... ... ... Mozart

MARGARET HALE.

Corno di Bassotto obbligato—Mendelssohn Draper.

VIOLIN CONCERTO IN E MINOR (Op. 64) ... ... ... ... ... ... Mendelssohn

1st Movement—*Allegro molto appassionato.*

ENID BAILEY.

"THE BLESSED DAMOZEL"—For Female Voices, Soli, Chorus and Orchestra ... ... Debussy

Soloists—Soprano, BARBARA PETT FRASER; Mezzo-Soprano, ETHEL BARKER.

THE CHOIR.

The blessed damozel leaned out  
From the golden bar of Heav'n;  
Her blue grave eyes were deeper far  
Than the depth of waters stilled at even.  
She had three lilies in her hand,  
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,  
No wrought flowers did adorn,  
But a white rose, a rose of Mary's gift,  
Meetly for service worn;  
And her hair lying along her back  
Was yellow, yellow like ripe corn.

Around her lovers new met,  
'Mid deathless love's acclaims,  
Spoke evermore among themselves  
Their rapturous new names;  
And the souls mounting up to God  
Went by her like thin flames.

And still she bowed herself and stooped  
Out of the circling charm;  
Till her bosom must have made  
The bar she leaned on warm,  
And the lilies lay as if asleep  
Along her bended arm.

It was the rampart of God's house  
That she was standing on;  
By God built over the sheer depth  
The which is space begun;  
From the fixed place of Heav'n she saw  
Time like a pulse shake fierce  
Through all the worlds.

I wish that he were come to me,  
For he will come.  
Have I not prayed, prayed in Heav'n?  
On earth, O Lord, O Lord,  
Has he not prayed?  
Are not two prayers a perfect strength?  
And shall I feel afraid?

When round his head the aureole clings,  
And he is clothed in white,  
I'll take his hand and go with him  
To the deep wells of light.  
We will step down as to a stream  
And bathe there in God's sight.

We two will lie i' the shadow of  
That living mystic tree  
Within whose secret growth the Dove  
Is sometimes felt to be,  
While every leaf that His plumes touch  
Saith His Name audibly.

We two will seek the groves  
Where the Lady Mary is  
With her five handmaidens whose names  
Are five sweet symphonies,  
Cecily, Gertrude, Magdalen,  
Margaret and Rosaly.

He shall fear, haply, and be dumb,  
And then, then will I lay my cheek  
To his, and tell about our love,  
Not once abashed or weak ;  
And the dear Mother will approve  
My pride, and let me speak.

Herself shall bring us, hand in hand,  
To Him round Whom all souls kneel,  
The unnumbered, solemn heads  
Bowed with their aureoles;  
And angels meeting us shall sing  
To their citherns and citoles.

And there will I ask of Christ the Lord  
    Thus much for him and me:—  
Only to live as once on earth  
    With Love—only to be  
As then awhile, for ever now  
    Together, he and I, together.

She gazed and listened, listened, and then said  
    Less sad of speech than mild,—  
All this is when he comes. She ceased.  
    The light thrilled to her, filled  
With angels in strong level flight.  
    Her eyes prayed and she smiled.

But soon their path  
Was vague 'mid distant spheres,  
And then she cast her arms along  
The golden barriers,  
And laid her face between her hands,  
And wept.

D. G. ROSSETTI.

CONCERT PIECE (Op. 23)—Pianoforte and Orchestra ... ... ... ... ... Matthey\*

BETTY HUMBY.  
(Elizabeth Stokes Scholar.)

"AVE MARIA" ... ... ... ... ... ... ... ... ... ... ... Max Bruch

JESSIE HEWSON.

1st Movement— . . . . . 3rd Movement—*Fuga.*

ANNIE D. WINTER.

WINIFRED H. BUCK

\* Ex-Student.

## CHAPPELL CONCERT GRAND PIANOFORTES.

# THE ORCHESTRA.

## First Violins.

Mr. POUGET, J.  
Miss BAILEY, E. M.  
,, BOWLBY, W. M.  
Mr. CAVE, A. E.  
,, DE ROODE, J.  
,, FRASER, J. M.  
Miss HAMBLETON, I.  
Mr. HAMILTON, JOHN R.  
Miss HYMAN, M.  
Mr. LOBAN, B.  
Miss MARTIN, P.  
,, MONK, F. C.  
,, MOORE, E. M.  
,, PARRY, H. M.  
,, RAINIER, I.  
,, RICHARDS, C. K.  
Mr. RIGNOLD, H.  
Miss ROCHFORT-DAVIES, J.  
Mr. SIDAY, E. A.  
Miss STEVENSON, N.  
,, TATE, P.  
,, WAXMAN, M.  
Mr. YAGER, M.  
,, ZIMMERMAN, A. A.

## Second Violins.

Miss ALEXANDER,  
,, BACCA, M.  
,, BARCA, LILY H. L.  
Mr. BURTON, P. C.  
Miss COPPERWHEAT, W. W.  
,, DAY, A.  
,, EDMUNDS, F. E.  
,, GILBERTSON, H.  
,, HEINE, E.  
Mr. HELLIER, C. N.  
Miss HURD, J. L.  
,, JACOBS, BEATRICE  
Mr. JENKINS, H. H.  
Miss JONES, E.  
Mr. KIRK, A.  
Miss LEWIN, S.  
,, MAWSON, E.  
,, McDONALD, P.  
Mr. REID, A. M.  
Miss SMITH, G.  
,, TANTON, D. E.  
,, TERRELL, S.  
,, WINDSOR, M.  
Mr. YOUNG, A. W.

## Violas.

Mr. LOCKYER, J. T.  
,, BERLY, H.  
,, BLAKEMORE, A.  
Miss BROWNING, I. M.  
Mr. CLOUD, J. C.  
Miss HENKEL, V. L.  
,, KNOWLES, F. G.  
,, PERMAN, H. M.  
Mr. TAYLOR, W.  
Miss VAN DER MEERSCHEN  
,, WINTER, A.

## Violoncellos.

Miss READ, W.  
,, BOWLBY, M. E. M.  
Mr. CAMERON, D.  
Miss CURRY, M. R.  
,, FAGAN, S.  
Mr. FARRANT, J.  
,, HEWLAND, A.  
Miss HILL, K. M.  
,, JONES, K. P. C.  
Mr. KILLICK, A. E.  
,, KUROSAWA, K.  
Miss MULHOLLAND, J.  
,, PRENTER, K.  
,, RANSLEY, G. G. A.  
Mr. SHINBAUM, J.  
,, STRATTON, R. E.  
Miss VEVERS, D.  
,, WHEELER, D. E.

## Double-Basses.

Mr. WINTERBOTTOM, C.  
,, CARRODUS, E. A.  
Miss GREENISH, D.  
Mr. HOBDAY, C.  
,, LODGE, H. E.  
,, POWELL, F. G.  
,, STANLEY, P. J.  
,, WHITMORE, E. W.

## Flutes.

Mr. STAINER, C.  
,, ALWYN, WILLIAM.  
,, CARRODUS, W. O.

## Piccolo.

Mr. CARRODUS, W. O.

## Oboes.

Mr. GOOSSENS, L. J.  
,, McDONAGH, J. A.  
,, DUBRUCQ, E. J.  
Miss GASKELL, HELEN

## Clarinets.

Mr. DRAPER, H.  
,, DRAPER, M.  
,, EASTMAN, T. I.  
,, KEALEY, E. A.  
,, PURCELL, P. A.

## Corno di Bassetto.

Mr. DRAPER, M.

## Bassoons.

Mr. JAMES, W.  
,, ALEXANDRA, J. H.  
,, NEWTON, R.

## Horns.

Mr. BRAIN, A. H.  
,, BRADLEY, F.  
,, BRAIN, A. E.  
,, CURSUE, A. J.  
,, GRAY, R. V.

## Trumpets.

Mr. SOLOMON, J.  
BARRACLOUGH, W. L.  
,, PRITCHARD, E.  
,, ROBINSON, A.

## Trombones.

Mr. STAMP, J.  
EVANS, R.  
,, GARVIN, A. T.

## Tuba.

Mr. LANE, H.

## Timpani.

Mr. BENDER, C.  
Miss SZEMINANYI, L. A.

## Cymbals, Triangle, etc.

Mr. GRADER, W. J.  
,, SCOTT, R.

## Harps.

Miss DAVIS, A. S.  
WADE, M.  
,, HARBEN, N.  
,, MELHUISH, P. GWEN

## Organ.

Mr. JONES, W. I.

## Librarian.

Mr. RENAUT, W. E.

"REVIEW" WEEK LECTURES re ELOCUTION and DRAMA

DATE	LECTURER	SUBJECT
Dec 1937	Miss Lena ASHWELL	The Magic of Words
Mar 1937	Walter de la MARE	Meaning in Poetry
Dec 1936	Robert ATKINS	Shakespeare and the Theatre
Mar 1936	-----	-----
Dec 1935	Miss Vera BERNINGER	Some sidelights on Speech
Mar 1935	Alban JEYNES	Shakespearean Tragedy
Dec 1934	W. Nugent MONCK	The performing of Shakespeare
Mar 1934	-----	-----
Dec 1933	Miss Ena GROSSMITH	The Voice artistic and commercial
Mar 1933	Walter de la MARE	The Prose of fact and of the imagination
" "	Alban JEYNES	The Film as an Art Form
Dec 1932	Miss Stella M. PEARCE	Costume in the Theatre
" "	Miss Esme BERNINGER	The Psychology of Lady Macbeth
Mar 1932	-----	-----
Dec 1931	Miss Vera BERNINGER	Vox Humana
Mar 1931	Miss Isobel McLAREN	The Value of Technique in Elocution
Dec 1930	Sir Nigel PLAYFAIR	Costume
" "	Alban JEYNES	Modern Verse, its aims and problems
Mar 1930	Miss M. St Clare BYRNE	The Theatre in Elizabethan London
Dec 1929	Miss Katie THOMAS	Appreciation and Interpretation of Poetic Literature
Mar 1929	Hubert GRIFFITHS	What the Modern Drama cannot do
Dec 1928	Walter de la MARE	Craftsmanship in Verse
" "	Kenneth BARNES	The Composer and the Dramatist
Mar 1928	A Lloyd JAMES	The Linguistic basis of Elocution and Song.
Dec 1927	Wilton COLE	Elocution, some hints on performance.
Mar 1927	Charles SISSON	Poetry and Music
" "	Lascelles ABERCROMBIE	Versification
" "	Miss Lena ASHWELL	Art in relation to Life
Dec 1926	Ernest H. JENKINS	The Influence of the Romantic Movement in Literature, Art & Music
Mar 1926	Wilton COLE	Sound and Sense
" "	Lord GORELL	Music in Poetry
Dec 1925	Miss Katie THOMAS	The Spoken Word
" "	George Bernard SHAW	Music in the Theatre and elsewhere
Mar 1925	Hillaire BELLOC	The Classical Spirit

Dec 1924      Sir Johnstone FORBES-  
                  JOHNSTONE      An Actor's View of Shakespeare  
" "            A. Acton-Bond      Elocution and Diction

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# Royal Academy of Music.

FORTNIGHTLY CONCERT  
On SATURDAY, OCTOBER 25th, 1924, at 3 o'clock.

No Repetition of a Piece,  
or Recall of a Performer,  
is allowed at these . . .  
Meetings. . . . .

These Private Meetings are a part of the Educational Course, and are intended to enable the Professors to observe the general working of the Academy, and to promote the interest of the Pupils in each other's progress. The performances challenge no public criticism, and strangers who are present are expected to hear them with indulgence.

The Doors will be closed during each Piece.  
Those having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.	Names of Performers.	Names of Professors.
CHORALE IN B (MS.)—Organ..... Owen Franklin (Student)	Owen Franklin (Henry Smart Scholar)	{ Mr. Adam Carse, F.R.A.M. Mr. G. D. Cunningham, F.R.A.M.
SONG—"Nobil Signor" ..... Meyerbeer (Accompanist, Gwen Edwards.)	Margaret Andrews	Miss Pitt Soper, A.R.A.M.
AIR VARIÉ—Violin..... Henri Vieuxtemps (Accompanist, Margaret Coupe.)	Elizabeth Mawson (Associated Board Exhibitioner)	Mr. H. Wessely, Hon. R.A.M.
WALDSTEIN SONATA IN C (Op. 53) (1st Movement)—Pianoforte...Beethoven	Jean Wells	Mr. Cuthbert Whitemore, F.R.A.M.
SONGS—{ "Go, lovely rose" "The faithless Shepherdess" } ..... Quilter (Accompanist, Doris Sheppard.)	Elsie Black	Mr. Edward Iles, Hon. R.A.M.
SONATA IN G—Pianoforte..... Mozart	Virginia McLean (Liszt Scholar)	Mr. Tobias Matthay, F.R.A.M.
RECITATION—"La Brouette"..... Rostand	Edith L. Fehr	M. Maurice Thiéry
VARIATIONS } FROM SONATA IN F SHARP MINOR (MS.)—Pianoforte FINALE } ..... Reginald King (Student)	Reginald King (Macfarren Scholar)  { 1st Violin, Enid Bailey 2nd Violin, Phyllis McDonald Viola, Philip Burton 'Cello, Doris Vevers	{ Mr. Harry Farjeon, F.R.A.M. Mr. Charles F. Reddie, F.R.A.M.  { Mr. Lionel Tertis, F.R.A.M.
QUARTET IN G (1st Movement)..... Mozart	Margaret Wilkinson	Mr. Arthur Thompson, F.R.A.M.
SONGS — { "Starry Woods" "Enchanted Forest" } ..... Montague Phillips* (Accompanist, Mabel S. Johnson.)	Harry Clifford Hellier	{ Mr. Norman O'Neill Miss Matthay, F.R.A.M.
THREE MINIATURES } FROM SONATA IN G MINOR—Violoncello..... (MSS.)—{ "The Garden in Summertime" "Song without Words" "Caprice" } ..... Pianoforte... Harry Clifford Hellier (Student)	Peers Coetmore Jones  Vera Kneebone	Mr. Herbert Walenn, F.R.A.M.  Madame A. J. Larkcom, F.R.A.M.
ADAGIO } FROM SONATA IN G MINOR—Violoncello..... ALLEGRO } (Accompanist, W. F. Hartley.)	Simone Terrell	Mr. Rowsby Woof, F.R.A.M.
SONG—"The Poet's Life"..... (Accompanist, Rene Cook.)	Frederick S. R. Pyle	Mr. Henry Beauchamp, Hon. R.A.M.
FANTASIE—Caprice (Op. 11)—Violin..... (Accompanist, Doris Hibbert.)	Miriam Staincliffe	Mr. Frederick Moore, F.R.A.M.
SONGS — { "She came to the village church" "Go not, happy day" } from Song-Cycle, Tennyson's "Maud" ..... Somervell (Accompanist, W. Ifor Jones.)	* Ex-Student.	

BROADWOOD CONCERT GRAND PIANOFORTE.

N.B.—Students are expected not to show the courtesy to their Fellow-Students of leaving before the last piece, unless the programme should extend beyond 5 o'clock.